

American Art News

VOL. XIX. NO. 9.

Entered as second class mail matter.
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, DECEMBER 11, 1920

SINGLE COPIES 10 CENTS

INDIANA'S WAR MEMORIAL

Preliminary plans have been completed by the American Legion for the erection at Indianapolis, Ind., of one of the most imposing museums in the country as a war memorial, under the direction of Dr. Victor Keene of that city. Some \$100,000 has been subscribed by the State of Indiana and several American artists will be busy for the next two years in painting mural decorations and making sculptures for the monument. These will include John S. Sargent, William T. Ritschel, Frank Brangwyn, Guston Borglum, Wayman Adams and Robert Henri. The two last will paint a series of portraits of great men of the country, state and of Europe connected with the War. The building will include, in addition to an art gallery, a fine library, a department of science, music, the drama, and certain art industries and it is said will excel in beauty any building in America.

CENTENARY OF FROMENTIN

"The hundredth anniversary of the birth of Eugène Fromentin, painter and author, occurs this year," says Mr. W. H. Downes in the Boston Transcript. "He was born in La Rochelle, in 1820. His principal books are 'Les Maitres d'Autrefois,' 'Un Eté dans le Sahar,' 'Une Année dans le Sahar,' and a romance entitled 'Dominique.' A memoir of Fromentin written by Louis Gonse was published in 1881, and has been translated into English. Fromentin's paintings were largely of Algerian subjects; he travelled in the East from 1842 to 1846. His death occurred at St. Maurice in 1876. His 'Maitres d'Autrefois,' the English translation of which, published in Boston, goes under the title of 'The Old Masters of Belgium and Holland,' is a classic of art criticism, perhaps the best book of criticism ever written by a painter, and certainly the most admirable volume on the old masters of The Netherlands that have ever been written. The fineness and soundness of his taste, his technical knowledge, and the beauty and purity of his literary style are beyond all praise.

"Fromentin never was able to satisfy himself, to attain to his own ideals, as a painter; to the last he was extremely self-critical. * * *

"Fromentin's book on the old masters of The Netherlands made a profound impression on artists when it was published. Such Boston painters as William M. Hunt, George Fuller, J. F. Cole, Thomas Robinson, and Marcus Waterman often spoke of it in the highest terms, quoted its verdicts, and discussed its occasional divergences from the ordinary run of judgments, as, for instance, the somewhat severe chapter on Rembrandt's so-called 'Night Watch.'

PRIZES AT THE SALMAGUNDI

The three prizes of \$100 each at the annual Salmagundi exhibition of watercolors, pastels, illustrations and etchings now on at the Clubhouse, 47 Fifth Ave., through Dec. 18, were awarded respectively to John E. Costigan for the best watercolor, to Harry Townsend for the best illustration and to Frederick K. Detwiller for the best etching. The first prize is offered by Mr. Joseph Isidor and the other two by Mr. Samuel T. Shaw. It is reported that a new prize has been offered by a group of lay members to be awarded at the spring exhibition.

Lester D. Boronda has a charming figure of a woman, entitled "Fragment"; Roy Brown, two able, characteristic and interesting views of N. Y. City; Reynolds Beal, a Provincetown view and Spencer B. Nichols, a small, decorative work suggestive of Walter Griffin, Maxfield Parrish and old enamels. Among the etchers represented are John T. Arms, C. Jac Young and Will J. Quinlan. Warren Davis has two beautiful studies of a nude female figure; Alson S. Clark, a dainty "Culebra Cut," and Oscar Fehrer, two elaborate portrait studies in black and white, while the illustrative work of Hanson Booth and Harry Townsend stands out for directness and clean cut draughtsmanship.

LAVERY'S CLAIMED RAPHAEL

The Directors of the Louvre indignantly deny Sir John Lavery's claim to the possession of the authentic "Holy Family" by Raphael, reproduced on this page, which has been in that palace since Pope Leo X presented it to Queen Claude in 1518. The Irish artist's picture is perhaps, so they allege, the one described by Villot in 1852 for his Notice des Tableaux, and which may be Giulio Romano or some other one of Raphael's disciples.

A Van Dyke portrait, "A Woman's Head," has been stolen from the Museum at Innsbruck, Austria.

CHICAGO GETS THE REDONS

The Chicago Art Institute has bought the complete set of prints—lithographs and etchings—by Odilon Redon for 100,000 francs. A Museum in Holland competed for the purchase.

PAWNS GOBELINS FOR WHEAT

A cable to the Chicago Tribune from Berlin says: "Germany is keenly interested in Austria's decision to pawn the late Emperor Francis Joseph's famous Gobelin tapestries in Holland this month. Germany has already sold rare engravings and duplicates of rare old Dresden china, but the priceless masterpieces, including the Kaiser's possessions, remain. Although Austria has pawned her Gobelins to pay for 60,000 tons of American wheat, it is believed here that they will eventually be sold with other rarities to feed Austria's starving population and bolster her exchange."

VENICE EXPOSITION RESULT

The Twelfth International Art Exposition in the Public Gardens at Venice which closed Oct. 30 last was quite as successful financially as artistically. The sales amounted to some 2,539,126 lire which even at the present ruinous rate of exchange with the lira, about three and a half cents, means nearly \$90,000 American. This happy, surprising total was largely due to the sale en bloc of the collection of works by Manzoni which filled a small gallery for 1,100,000 lire (about \$38,500). Visitors to the Exposition numbered 240,510. And all this after nearly five years of war. It seems a pity that art exhibitions in America cannot even approach such a record.

David Ericson and Theodore J. Morgan are holding a joint exhibition in Duluth, Minn. A canvas by Mr. Morgan, "Village Under the Hill," now at the annual Chicago Institute exhibition, has been "invited" by the John Herron Institute at Indianapolis

THE STEICHEN DIVORCE CASE

The marital troubles of Edward J. Steichen are again to the fore, and the studios are interested and amused by the bill of particulars filed by Mrs. Steichen this week, in her suit against Miss Marion H. Beckett for \$200,000, to compensate her for the loss of her husband's affections, which loss she claims was due to the fascinations of the latter young woman.

Mrs. Steichen asserts that Miss Beckett so loved petunias that she posed for Mr. Steichen, garbed to resemble the flower, and that the artist covered his fair model's face with pencil marks to indicate where he had implanted his kisses. All this was at Voulanges, France, where the Steichens lived in 1913, and 1914. Mrs. Steichen's bill of particulars further says: "In the autumn of 1913 Miss Beckett posed before my husband in the Voulanges garden, wearing a blue chiffon robe. She also posed for a photograph at the same place, draped in cheese cloth, which had been arranged by my husband. Miss Beckett, when my husband was near, would wear nothing but long, clinging gowns and roses. She wore a band about her head and long earrings. She dressed in a very artistic or theatrical manner to attract attention and exploit her physical charms.

"In 1914 Miss Beckett requested my husband to design petunias, in colors, as she wanted to embroider the same on a chemise. She often consulted him about embroidering chemises and would show him these chemises and ask him how he liked them.

"The Nightingale's Song"

"Miss Beckett and my husband kissed in my home in Voulanges in the year 1914. Once I came upon them in a room, Miss Beckett having pencil marks, indicating kisses, all over her face. They went out together evenings in the spring of 1914, so they said, to the hill of Sorbonne 'to hear the nightingale sing.'

School Art League Luncheon

The School Art League of N. Y. City held its 10th annual meeting and luncheon at the Hotel McAlpin Saturday, Dec. 4. The general topic for discussion was "The Appreciation of Beauty as an Asset for Citizenship." Dr. James P. Haney, director of art in the city high schools, presided. The speakers were Fiorello H. La Guardia, president of the Board of Aldermen; Robert I. Aitken, president of the National Sculpture Society, and Heyworth Campbell of Vogue. The guests of honor were Mrs. Douglas Robinson, Dr. Leigh Hunt, and Mr. Daniel Carter Beard, chief of the Boy Scouts.

The art department of the N. Y. City high schools has just published an extended report covering the years 1918 to 1920. The city has by far the largest high school art department of any in the country. Indeed, its 150 studios number more than the combined high school studios of Chicago, Boston and Phila., with three or four smaller cities thrown in. Nearly 50,000 children study the required art work in the first two years of the city high schools, while several thousand more have been placed in special classes organized for the talented in the higher grades.

Miss Katherine Almond Hurlbert's picture, "The Old Mill," shown at the annual Women Painters' and Sculptors' exhibition last spring at the Staten Island Institute of Arts and Sciences, has been purchased for the library of the Girls' High School of Brooklyn.

After eight years' absence, Paul Helleu has returned to N. Y. from Paris and has taken a studio in the Gimpel and Wildenstein Building, where he is executing the individual, graceful and delicately colored drawings that have given him reputation.

Guy Wiggins will exhibit a group of 20 oils, including landscapes and street scenes, at the Chicago Art Institute, Dec. 17 to Jan. 18, after which the show will go to the Lincoln, Neb., Fine Arts Association for one month, and later to the Des Moines Fine Arts Association.

Frank Townsend Hutchens remained at Silvermine, Conn., until late November. He is now occupying his new studio, at 48 Barron St., N. Y., near Washington Square, a historical old four-story house which he purchased in conjunction with Austin W. Lord, and which they have remodelled into studio apartments.



HOLY FAMILY

Raphael

Famed Picture in Louvre—Sir John Lavery claims to own the original

ARCHITECTS SHOW AT MUSEUM

Through the courtesy of the Park Commission of the City, with the cordial consent of the Trustees of the Museum, the Architectural League of N. Y. will hold its annual exhibition of Architecture and the Allied Arts in the unfinished south wing of the Metropolitan Museum March 25-April 26 next.

Miss Helen Watson Phelps spent the summer at Newport where she painted two portraits. She recently returned to her Sherman studio.

August Franzen has returned from a prolonged sojourn in Europe, to his Gainsborough studio.

IS STOLEN NECKLACE FOUND?

It is possible that the thieves have been apprehended who last summer stole a lapis lazuli scarab necklace from the Woodstock, Conn., residence of Arthur S. Hardy, former U. S. Minister to Persia. Other valuables disappeared at the same time, and other Woodstock residences were robbed. A Persian rug, presented to Mr. Hardy by the Shah of Persia, has been recovered from Mrs. Alvin L. Bradley who, with her husband and two brothers, are now held in the Windham County Jail, while a search has been instituted in Worcester.

Clara Weaver Parrish spent the summer at Portsmouth, N. H., and Provincetown. She has returned to her studio, 39 W. 67 St.

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EXHIBITIONS NOW ON

Watercolors at Montross'

In addition to the exhibition of works by Vincent Van Gogh which has proved a success at the Montross Galleries, 550 Fifth Ave., and which by reason of its popularity will continue through the month, there is on view a collection of watercolors by noted artists, a number of whom have long been recognized as "neo modernists" and others who appear to be striving for a place in the newest school. Max Weber is here with a group of four works which show his "forms" in comprehensive manner and in interesting and beautifully colored designs. "Woman Reading," while yet of the abstract pattern, still expresses the sentiment and charm intended by the artist. In this group there is also Walt Kuhn, who displays six flower pieces in his individual manner; Horace Brodsky, James Dougherty, George F. Of, Walter Pach, Wood Gaylor, David B. Milne and M. Prendergast, who are also in harmony with this movement. Then come Mahonri Young, Gifford Beal, Gari Melchers, Paul Dougherty, and Haley Lever, who have painted subjects quite in keeping with the "reactionaries" and have succeeded in executing them remarkably well. And there are two delightful small works by W. McKillup, full of quality.

Works by John Ward Dunsmore

Not in many years has the N. Y. public had an opportunity to view en bloc a collection of the important, historical works painted by John Ward Dunsmore during a great part of his art career. There is probably no American artist better equipped to record the country's early struggles and general development as this painter, who has devoted so much time to their study. He has a valuable collection of old costumes, furniture, swords and guns of the period which he so well portrays. Every item that goes to make up his pictures is therefore historically correct, and adds interest to the study and education his work affords. His present exhibition at the Hotel Majestic, through Dec. 18 is educational as well as interesting.

A number of Revolutionary subjects, such as "The Battle of Springfield, N. J.", in which Gen. Washington is the central figure, is fine in action, and well composed; "Captured Flags from Yorktown" is a compelling work; "Washington and Rochambeau at Mt. Vernon," in which a number of figures are introduced, is ably painted, the figures are well arranged and balanced, the color good and the general design of unusual interest. "News from Yorktown," which depicts a spirited, live horse, is again a proof of the painter's earnest study. The horse is a decidedly convincing feature of the composition, and the action of both steed and rider is true.

Artists' Group Display at Powell Gallery

The second exhibition of the season at the new Powell Gallery, 117 W. 57 St., is one of a group of oils by 26 American artists. These include Colin Campbell Cooper, represented by two of his best works, "Royal Entrance—Paris Opera House," and "Yosemite Valley"; William R. Derrick, with a colorful, decorative landscape, "Swans"; Matilda Brown, an interesting cattle piece, "November"; Alexander Hudnut, who has three good works, among them "Old Mill Near Brookline," full of light and air and interesting in design. Susan Ricker Knox, most entertaining in "Chin Chin," a remarkably good composition in which a Pekinese spaniel is the center of attraction; Alethea H. Platt, who shows one of her best interior motifs and "Sunlit Wood," an agreeable landscape. Jane Peterson, direct and sincere in her statements of "Golden Glow" and "Sunset"; Heppie En Earl Weeks, who has good color and poetic feeling in two Venetian subjects, and "Castle of the Sun." Susan M. Ketcham at her best in two beautifully colored and faithful Ogunquit subjects, "The Headland" and "The Narrow Cove." F. Luis Mora, who adds distinction to the display with an important figure composition, "Lady With a White Mantilla," and Carle Blenner, whose flower pieces and landscapes emphasize his versatility.

Works by J. Alden Weir

Difficult as it is these days to assemble a collection of the works of J. Alden Weir which seem to be growing as scarce as Wyants and Innesses, the Ferargil Galleries, 607 Fifth Ave., have succeeded in bringing some 20 works together in an exhibition that will continue through the month. Many of the works are of the artist's best and over a long period of his career. "Portrait of a Boy," one of the earlier examples with its subtle flesh modeling and reserve of color, is one of the most typical. The exhibition contains several of the painter's rare still lifes—"Cup and Rose," "Roses, White and Red," "A Bowl of Roses" and "The Rabbit, Still Life." The pastel portrait of Mrs. Weir, always admired for its general excellence and charm, is here and there is the "Portrait of Eleanor," a later work, and "The Green Dress," to interest any audience, also a number of the artist's most recent landscapes: "Overhanging Trees," "Summer Pastime," "At the Turn of the Road," "Fording the Stream" and "Mullins Hill, Windham."

The group of landscapes and figure works by Frank Duveneck at these galleries, is a happy adjunct to the Weir pictures and finds hosts of admirers.

John Ward Dunsmore, who has spent more than two years in Army Camps and Hospitals as Field Director of Red Cross work, is back in N. Y. and has reopened his studio at 96 Fifth Ave. Mr. Dunsmore recently painted a portrait of Col. J. H. Ford, Commanding Officer of U. S. A. General Hospital 41, which is now on exhibition at the Majestic Hotel. His extensive collection of historical paintings shown at the Hotel Majestic during the summer will remain on view for a short time longer.

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Bertha M. Peyton at City Club

Bertha Melzer Peyton is showing a group of her works at the City Club through Dec. 18. The majority of the canvases are records of the artist's trips to Arizona and she has painted them in a high and brilliant key with truthful interpretation. "Cloud Shadows, Arizona," has a fine sky with the foreground an interesting statement of the subject. "The Arizona Desert" is strong and well painted; "A Desert Pastoral" is a strange though attractive design and "The Mesa at Evening" has rare sentiment. Some of the canvases were painted more recently than the Arizona subjects and recall scenes nearer home. "The Yacht Race," is breezy with moving, gliding boats and a fine sky; "Coffin's Beach" has good light and air; "The Pool in the Dunes" has good design and "Summer Day" has effective sun and shadow.

William Starkweather has just sold from his studio to an Atlanta purchaser for \$5,000 his large painting, "Portrait of Margaret Donegan, a Studio Scrubwoman." This picture was first shown at the artist's personal exhibition at the Folsom Gallery and afterward at the Independent Exhibition at the Grand Central Palace, at the Pa. Academy and in Atlanta and New Haven. It measures 6x12 feet and has six life-size figures, the central one an Irish charwoman mourning for her dead son.

(Exhibitions continued on Page 4)

TABLEAUX ANCIENS

par

J. B. Carpenter, De Marne, J. B. Hilaire, Mlle. Ledoux, A. X. Leprince, C. Natoire, J. F. Schall, L. Watteau, F. Syders, etc.

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LONDON LETTER

London, Dec. 1, 1920.

The election of Charles Shannon as a Royal Academician is sure to be popular for he has for a number of years been responsible for some of the most distinguished and individual work at the Academy shows. His work in lithography is as interesting as that in oils and it was no doubt for his all-round soundness both in draughtsmanship and composition that he was elected two years ago to the presidency of the International. Shannon is a fine colorist and brings into his pictures a sense of romanticism not often met in modern art.

Early Season at Christie's

The autumn season has opened most auspiciously at Christie's, some furniture fetching excellent prices, as also some porcelains and pictures. Three mahogany commodes by William Kent brought 1,100 gns., a Jan Steen, "Effects of Intemperance," reached 620 gns., four times its price when last in the salesroom, and a pair of Kien Lung mandarin jars 520 gns., the purchaser of the latter being Mr. M. Harris. Competition was generally keen and the atmosphere one of enthusiasm.

Exhibitions Now On

One of the most interesting of the current exhibitions is undoubtedly that of Auguste Lepère at Colnaghi's, 144 New Bond St. W. I. Lepère is less well known in this country than some of his less accomplished should, however, do much to advance the appreciation of his work over here, for it possesses many qualities which should make a direct appeal to the tastes of the English art lover. If only for the services which the artist has rendered in raising the quality of book and magazine illustration to a higher level he deserves to be duly honored, but to many his chief charm lies in the remarkable manner in which he is able to transfer to paper the essential life of the Paris boulevards, their drama, their character, their color. In the present exhibition one finds etchings, woodcuts, dry-points and aquatints, themes both ambitious and modest, yet every composition is equally carefully worked out and as completely realized, no matter what its type or medium. There is nothing dead about his work; it is full of vivacity and action, and even his architectural studies imbued, as it were with something of the life that surrounds the originals.

At the Agnew Galleries there is an exhibition of Old Masters in which the Gainsboroughs are of especial note, the portraits of The Duchess of Grafton and John Taylor being both of particular charm in their easy, intimate method of treatment. The exhibition, although not on a large scale, has been carefully selected.

English Furniture in America

Mr. J. Albert Bennett, whose galleries at 118 New Bond St. W. are well known over here to all collectors who prefer to see their art works in appropriate surroundings, and who has for some time specialized in expert reproductions of period panelled rooms and antique mantelpieces, both in marble and wood, and of English and French origin, has left for N. Y., taking with him some notable specimens from his collection. The necessity for meticulous accuracy in the setting given in private houses, to old furniture and old masters, is more and more recognized, so that this opportunity of getting into touch with a specialist of this character cannot fail to make a strong appeal to the American connoisseur. L.G.S.

CHICAGO

Following the Bakst exhibition at the Arts Club there will come an interesting double display of the watercolors of Foujita and the drawings from the personal album of Ilya Ryepin. Foujita is a young Japanese working in Paris, who has added to his native artistry the weird and curious drawing of "futurism" or "primitivism." He is said to be the only man attempting anything in the latter schools, whose works possess any real artistic merit, this due to what remains therein of old Japan, in color and composition. The Ryepin drawings are brought here by Countess Ridderstad, noted for her Red Cross work in Finland, where she suffered at the hands of the Bolsheviks. Ryepin is the oldest artist in Russia, being now eighty-two. He will be remembered as the author of the canvas depicting the murder by "John the Terrible" of his son Alexis, which hangs in Moscow, and which once drove a spectator into a nervous delirium in which he slashed the painting with a knife. The drawings in his present show are all of notable personages, who have been his friends in the past, and all are autographed with interesting comments by the sitters. Following this double exhibition, there will begin Dec. 15 a showing of old masters loaned by the Ehrich Galleries of N. Y. The antique Chinese painting which has adorned the walls of the clubrooms for some time past has been purchased by the Club for its permanent collection.

The "bidding" sale at the Palette and Chisel Club netted some \$1,500 to date, and is confidently expected to exceed the mark set as a first estimate. Joseph Hyslop, the Scottish tenor of the Grand Opera, visited the club exhibition a few days ago, and was so pleased as to be tempted to take up again the brush with which he was at one time so facile. He may work a few evenings during the season with the Club's life classes.

The Hamilton Club show is one of the most sane and agreeable displays of modern art in some seasons. An effort has been made to provide such subjects in such methods as are readily understood and appreciated by the public at large. Interest is keen and sales begin to be brisk.

Masons, "Spare That Tree"

The impending tragedy of the Tree Building has developed into a fact, for the Masons have secured the property and are not negotiating any farther leases. It is most unfortunate that this building, in which many leading painters and sculptors have made their home during the past twenty odd years, should be destroyed to make way for a farther extension of the colossal horror which the Medina Temple surely is. If "the Tree" must be sacrificed, one can only hope that whatever the Masons build upon the site will be noted not only for size but for noble and worthy architecture. Meanwhile the problem of providing suitable and appropriate quarters for the artist colony is much discussed.

In Dealers' Galleries

The O'Brien Galleries are making a distinguished showing of American landscapes, the group showing comprising C. H. Davis, Paul Dougherty and Lawrence Mazzanovich, each represented by characteristic and brilliant examples. The latest works of Joseph P. Birren and some snow pictures by Walter Palmer are also worth noting among the holiday exhibits in these galleries. A collection of etchings by Frank W. Benson has just been installed in the print room.

Mr. J. W. Young reports the sale of an important Inness to an out-of-town collector. The "Old Mill at Marlborough on Hudson" is one of the best examples of the master's middle period, and the collector is to be congratulated on his sagacity and good fortune.

Carson, Pirie, Scott & Co. are showing some of the older and more distinguished Americans, the collection comprising a number of Innesses, a Wyant and a Twachtman, as well as characteristic works by J. Francis Murphy, Childe Hassam and Willard Metcalf. The Fred Grant show has resulted in eight sales to date.

The Daingerfield exhibition at the Anderson Galleries on Michigan Ave. resulted in two sales of important works before the show had officially opened. The "Egyptian Madonna" goes into a great private collection and with this record established at the beginning one may predict satisfactory results to the end. This is one of the most beautiful collections of modern art.

The O'Brien Galleries have just secured a fine ideal head by Lasear, a lovely nude by Warren B. Davies, a characteristic landscape by Charles H. Davis and a collection of popular works by artists of the modern French school. Among the latter are fine examples of Debod-Ponson, Alfred Guillou, Monchablon, representing the older, Rene Miz, Leon Broquet, Georges Marivnez and Alonzo Perez the newer group of landscape and figure painters.

Evelyn Marie Stuart.

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PARIS LETTER

Paris, Dec. 1, 1920.

Art is always subject to fashion is a truism. Forty years ago the fashion in painting was to seek for light and atmosphere and to follow attentively the course of the sun, the variations of the weather, in a word to portray the passing moment was the painter's aim. Nowadays, on the contrary, light is ignored, atmosphere and color also, in favor of a landscape's "permanent" character. Relations between values are sought after, and balances of masses, artists desire to "build" and especially to avoid seductive aspects. These aims are often exaggerated and the desire to "see" in a certain manner is detrimental to spontaneity and emotion. Consequently many "young" artists paint rather with their brains than from their heart. The young English painter C. W. Nevinson's work is a good example of this tendency.

The exhibition by Mme. Marguerite Crisay and Roland Chavennon now on at Marcel Bernheim's evidences this determination to build and to emphasize the "permanent" character of things, and it must be granted that in their case perfect sincerity of motive is patent. Their comprehension of landscape is extremely serious and their technique is broad. Both artists endeavor to discern and depict the essential and the immutable. M. Chavennon has realized this aim best, perhaps, in his views on the Quays of Paris and in his pictures of foliage. Mme. Crisay finds her most happy expression in harbors, skillfully ordered in decoratively designed scrolls, as also in roads seen in perspective. The two artists are thoughtful and have not said their last word by far. M. Chavennon is not only a technician, he is also a most sagacious theoretician. He has published several books, "Opinions de Peintre, 1916-1920" and "La Part de la Nature dans l'Art," which explain and justify tendencies in contemporary art. They are useful text books for whoever is anxious to be informed as to the leading forms of modern pictorial expression.

Pictures by Gillot, Grun and Diriks

At Georges Petit's Louis Gillot, who was officially attached to the French armies, is showing an important collection of war pictures, faithfully recalling events one has no desire to ever see again. Maurice Grün, at the same galleries, has an amiable way of painting smiling Bretons, while Diriks, the famous Norwegian painter, whose promotion to the Legion of Honor was recently celebrated by a banquet, exhibits a fine ensemble of his robust landscapes and his skies, with their regiments of clouds on the march, all broadly composed and carried out.

Late Art News

The new director of the Prado at Madrid has been devoting his attention to the Grecos, Titians, Veroneses and Tintoretos and the works of the first named master are finely hung.

Miss Mabel Harrison, the English artist, has recently been awarded the Médaille d'la Reconnaissance Française for the excellent work she accomplished as nurse-masseuse to the wounded soldiers of France to nurse whom she gave up the practise of her art during the whole period of the war. Miss Harrison has a beautiful studio in the Montparnasse district and exhibits regularly at the Spring and Autumn Salons. Miss Kemp another woman artist resident, has also devoted herself to nursing French soldiers during the war.

For the first time, the Salon d'Automne poster and Catalog cover have been designed by a woman artist, Mme. de Lassuderie. One wonders why women so rarely do poster work, which, by the way, is going through a revival in Paris. There are some fine Cappiellios on the Salon walls just now and several artists of repute are doing the loan bills. Mme. Lassuderie's posters at the Salon are floral and gay, quite "dans la note" of the show this year generally.

The American artists Harry Lachmann, F. C. Frieseke and Aston Knight were included in the last Legion of Honor promotion. Another name, familiar to readers of the ART NEWS in this list, was that of Mr. David Hamburger, in recognition of his services during the war, notably an endowment of a hospital in Paris.

At the same galleries M. Louis Icart shows swift, sensitive drawings of feminine attitudes: a Helleu in the making.

The Artistes Indépendants have again been promised the Grand Palais for their next display, to take place probably in January. While an economy for the Society, it is not an improvement on the excellent sheds used to have especially built for its exhibition.

Stolen Picture Found

The XIII C. picture attributed to Duccio, and valued at 100,000 frs., stolen from a church near Sienna last January, has just been found at a picture dealer's in the Place Vendôme, who had paid 20,000 frs. for it. A traveller in jewelry, an interpreter and an official on the P. L. M. railway line have been arrested for having acted as go-betweens.

M. C.

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CINCINNATI

The fifth annual exhibition of the "Duveneck Society of Painters and Sculptors," now on, brings the Duveneck Endowment Fund to the fore and the celebration of the 40th anniversary of the drawing of the first kiln at Rookwood Pottery has stimulated local interest in their city's artistic treasures.

The Duveneck Endowment Fund was launched by the former pupils and friends of Frank Duveneck to honor his memory and to continue the work he loved and from which so many artists reaped such benefits. The instruction in the Art Academy has always been kept on a high professional level, made possible through the generous endowment at its founding and it is the aim of the supporters of the Duveneck Fund, to equal as far as possible, the original endowments and thus strengthen the foundation of the school and maintain the high standard and ideals so encouraged by Duveneck through the priceless gift of his works and his teaching. The goal is \$125,000 and at the opening of the Duveneck Exhibition it was announced that the gift of \$5,000 by an anonymous donor has brought the Fund to \$20,000.

The AMERICAN ART NEWS, in its issue of August 17, 1918, reproduced a painting of Frank Duveneck's "The Cobbler's Apprentice," with a description of it and the announcement that it had been bought by Mr. Chas. P. Taft, for what was then the record price for a Duveneck, of \$7,500. This record has of course been greatly exceeded since Mr. Duveneck's death. Cincinnati owes much to Mr. Taft for having added to his famous collection of old masters one of Duveneck's finest examples. This picture, loaned to the Duveneck Society for their exhibition, forms naturally the center of interest. It is much like the "Whistling Boy" in subject but the handling is entirely different. It has been carried farther than most of his pictures but the life-like quality, the wonderful, breathing flesh tones, the broad and bold strokes of his brush are all present. It is indeed an inspiration for the group of men who have gathered their work around it in his name. Mr. Howard Young, of N. Y., secured through the AMERICAN ART NEWS, in 1919, another work with the same model, as fine as Mr. Taft's.

Mr. H. H. Wessell sends three canvases, and his child "Ruth" is one of the finest things in the exhibition, full of virile charm and color and, as usual, beautifully drawn. John E. Weis has an interest painting, "Man with a Pipe," and two other canvases, a portrait of C. J. Barnhorn and a landscape. Ernest B. Haswell is the only sculptor represented, his "Fountain Figure" modelled with much feeling. Paul Jones shows two dignified and well drawn portraits. Edward Volkert's "Late Afternoon" is a beautiful and decorative landscape. Other works worthy of mention are Paul Ashbrook's "The Marshes," E. T. Hurley's "The Ohio River at Cincinnati," John D. Wareham's "The New Dahlia Rookwood," C. S. Kaelin's "A Woodland Path," J. E. Kunz's "Breton Fish Market" and Wm. Wiessler's "The Brook." Marion Chamberlain.

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Entered as second-class matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 1 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street

Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street

REGINALD TOWNSEND, Secretary
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.50
Canada	3.85
Foreign Countries	4.25
Single Copies	.10

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - - - - Fifth Ave. and 27th St.
E. H. & A. C. Friedrichs Co., 169 W. 57th St.

WASHINGTON

Brentano's - - - - F and 12th Streets

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Vol. XIX DECEMBER 11, 1920 No. 9

CHANGE OF ADDRESS

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

APPRaisALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

SPECIAL ANNOUNCEMENT

Owing to the continued high cost of printing production, paper and postage, it has been found necessary to advance advertising rates 25%, and unless these costs decrease by Jan. 1, 1921, next, it will be necessary to raise the subscription rate to \$4 a year and the sale price of individual numbers to 15 cents, as the journal is now being sent to its subscribers and sold at a loss.

All new subscriptions received before Jan. 1, next, will be entered at the advanced rate of \$3.50, and those subscriptions expiring before that date will be renewed at \$3.50. This advance of advertising and subscription rates is made with the greatest reluctance after nearly a year later than more substantial advances on the part of all other American periodicals.

Kouchakji Freres' Removal

With the removal of their galleries to No. 707 Fifth Ave., Kouchakji Freres have arranged a special exhibition of Greek and Roman bronzes, including the noted Sappho bust, Rakka and Persian pottery and Byzantine and other antique jewelry.

Sidney Dickinson spent most of the summer painting in New Jersey. He has returned to his studio, 152 W. 55 St., where he is painting portraits and subject pictures which will be exhibited during the winter.

CHEER FROM OVERSEAS

Recalling Rochefoucauld's definition of philosophy as "that science which enables one to bear with equanimity the misfortunes of one's friends," those dealers, artists and art lovers, who have not found much of cheer during the past few weeks in the conditions in the art world of America, may derive some possible selfish comfort from and through the knowledge that if conditions are bad here they are even worse, if possible, in Europe. The eminent London and Paris dealers who have recently arrived on these shores, and who have talked with our representatives deplore the depression in the art circles of those capitals, and admit that the skies are brighter here, and that even under discouraging conditions there prevails and persists a hopeful feeling—not a mere "whistling in a graveyard" atmosphere.

So, while it must be admitted that older collectors have been conspicuous by their absence from recent sales, and the "new rich" have not appeared in any appreciable numbers at said auctions, leaving the much abused dealers to "support the market"—there is no need for discouragement and, above all, wise and prudent art collectors and lovers should take advantage of an almost unprecedented opportunity to secure the best without fierce competition. This should be a prudent "buyer's market."

OBITUARY

William Allen Francis

William Allen Francis, Secretary of the Tiffany Studios, with which organization he had been associated more than 20 years, died Dec. 3 of angina pectoris at his N. Y. residence.

Paris Art Personages Deceased

Antoine Bouvard, architect of the Grand Palais, Paris, is dead, aged 81. He had collaborated with Alphonse in other buildings in the French capital.

Mme. Emile Bernheim, wife of the director of the Bernheim Jeune Galleries, died suddenly in November.

The well-known antiquaire Jean Manzini, late of Boussod and Valadon, recently died suddenly of heart-failure.

ART BOOK REVIEW

Old World Lace, or a Guide for the Lace Lover, by Clara M. Blum, N. Y.
E. P. Dutton & Co.

To the lover of old lace, and the collector of the same, the need of a concise guide frequently arises. There are many who do not care to go exhaustively into the history of lace, or its creative technique, but who wish, nevertheless, a safe and sure guide, looking toward the identification of the various types. To all such this work by Clara M. Blum will make appeal. The book deals briefly, but understandably, with the laces of Italy, Flanders, France, Spain, England and Ireland, and is copiously illustrated, and the Glossary is informative.

Lace came into existence about 1500 and subsequently has had almost universal vogue. During certain periods both men and women went "lace-mad," and fortunes were spent on personal adornments of lace by both sexes. So great indeed was the popularity of lace that financial embarrassment followed in too many cases the over-indulgence in the luxury. The work points out the two great divisions into which all lace is divided, namely, point or needle lace, and bobbin or pillow lace. It also at least suggests some of the romance of lace-making, that was so often a labor of love, continued for an extended period, and under very trying circumstances. Some of the old laces so treasured now, represent the loss of the eye-sight of the lace-maker. Finally the work opens up a lace "vista" that will perhaps open the eyes of some, to the real significance of lace, and reveal some of its neglected beauties.

A picture of Baigneuses (bathing women) by Cézanne fetched 84,000 francs at the recent Sevadjian sale, "The Flowers" by Renoir brought 26,000 fr. The latter picture belonged to a family who had bought it as a watercolor, but who, when having a new frame made for it, found it an oil.

EXHIBITIONS NOW ON

(Continued from Page 2)

Paterson Collection at Brooklyn Museum

The various collections made by the late Robert W. Paterson have been loaned to the Brooklyn Museum by Mrs. Paterson, and have been transferred from her residence at Lenox, Mass. The Museum has been nearly six months in making arrangements for the installation on the third floor of the Museum, in the western picture galleries. The collections include modern and XVIII C. paintings, Chinese porcelains, Persian potteries, Hispano-Moresque and Italian majolicas, Greco-Roman glass, Greek Tanagra figurines and Egyptian antiquities. The 39 paintings include an important Millet and excellent examples of Corot, Diaz, Isabey, Reynolds, Romney, Gainsborough, Raeburn, Morland and others.

The 281 Chinese porcelains form a rare collection, especially remarkable for the preponderance of examples of the earlier and most highly valued specimens. There are 8 T'ang, 7 Sung, 2 Yuan, 51 Ming, over 70 K'ang Hsi, 18 Yung Cheng and over 40 Ch'ien-lung pieces. There are 138 Persian and related potteries, evenly balanced with specimens of Rakka, Rhages, Sultanabad, Koubatcha and Rhodian. There are 18 large and splendid pieces of Hispano-Moresque majolica, 48 of Italian majolica, 224 specimens of fine Greco-Roman glass, 10 Greek Tanagra terra cotta figurines and 21 Egyptian antiquities.

The late Mr. Paterson was an industrious and quiet collector, who found his pleasure in browsing in the dealers' galleries, and picking up objects that pleased his fancy and taste and which his largely self-acquired knowledge, for he was a close student of Oriental and Near Eastern art for years, assured him of their authenticity. Hence he made few mistakes and his collections are exceptionally good in consequence. Many of the objects collected by Mr. Paterson will be familiar to N. Y. art lovers who frequent the dealers' galleries, notably the Kelekin from which, for the most part, the Babylonian and other Near Eastern specimens come.

Phillips' Pictures at the Century Club

A number of pictures loaned by Mr. Duncan Phillips of Washington to the Knoedler Galleries and there shown throughout the past summer, together with other paintings belonging to Mr. Phillips, are to be seen at the Century Club, 7 W. 43 St. They are for the most part landscapes, but there are portraits and several still-lifes and genres. There are exceptionally good examples of Inness, Weir and Thachtman, which represent modern American landscape painting at its best, while Monet, Sisley, Menard, Bellotto, Lawson, Walter Griffin, Dougherty, Spencer, Lathrop, Carlsen, Hassam and Robinson are also represented by characteristic examples. But the temperament that loves Inness, Weir and Thachtman, also loves Whistler, A. P. Ryder, A. B. Davies, Monticelli, Latour and Matthew Maris. The portraits are by men with such various outlooks as Melchers, Weir, Tack, Luks and Latour. Memorable contributions are Daumier's well known "The Lawyers," a small "Macbeth and the Witches" by Ryder, Inness' extraordinary "Gray Day, Goochland," and Whistler's exquisite thumb-box "Arrangement in White." The other artists represented are Chardin, David Cox, J. E. C. Decamps, and de Chavannes.

Print Shows at Public Library

In the Stuart Gallery of the N. Y. Public Library there has been arranged a series of small exhibitions designed to bring the print-loving public into the by-ways as well as the high-ways of prints. An opportunity is thus given to see the work of artists who do not often figure in exhibitions. At the same time these shows afford some idea of the resources of the Print Room of the Library, both in old prints and in modern work, the latter comprised particularly in the S. P. Avery Collection.

The opening series will be devoted to French prints. During the month early engravings are shown—XVI C. plates by Jean Duvet and Delaune; XVII C. portraits by Mellan, Masson, Morin, Manteuil, Drevet, Edelinck, etchings by Gallot, Claude Gelée and Bosse, a chiaroscuro print by Businck, and XVIII C. figure pieces by Moreau le Jeune, Ponce, Choffard, Longueil, Wille and Thus. This first exhibition of the series gives a review of the work of French print makers during three centuries. Later there will be shown modern work—in Jan., landscape etchings, XIX C. and after; in Feb., portraits by modern masters, in etching and lithography, and later on, prints by Meryon, Buhot, Legros, Manet, and down to the man of today.

Charles Demuth at Daniel's

An exhibition of "Arrangements of the American Landscape Forms" by Charles Demuth is on at the Daniel Galleries, 2 West 47 St., through the month. The works such subjects as "For W. Carlos W." "The End of the Parade," "Chimes, Ventilators or Water," and "After Sir Christover Wren" from the artist's individual viewpoint and are in brilliant, harmonious colors and mainly architectural design, with straight

and horizontal lines interwoven with beautiful tones. "New England" shows a group of the tops of houses as seen with the new vision, and completes an interesting design, "Waiting," "The Merry-Go-Round" and "Pennsylvania" are some of the subjects the artist renders in his personal and interesting manner.

Arts Club Members' Show

An exhibition of "Art Expression" by Club members, painters, sculptors, designers, craftsmen and architects is on in the Galleries of the National Arts Club through Dec. 29. George Bellows shows his portrait of an "Old New York Lady." The technique is as admirable in this canvas as always in his work. The "Summer Boy" of Clara T. MacChesney, with its spirit of joy and animation, is appealing. Ernest L. Ipsen shows a charming bit of coast—"North Beach, Nonquitt, Mass." Robert Henri's "Gipsy with Cigarette" is full of daring beauty and George Elmer Browne has seven canvases, all satisfying and brilliant in color; Hayley Lever, Charles Bittinger, Susan Ricker Knox, Clara Parish, Maud M. Mason, Ella Condie Lamb, Charles Vezin and Laura A. Barrett are all well represented. Charles C. Curran shows a light effect on flesh tones in his "Morning Glory." Katharine S. Lamb is keeping up the traditions of her talented family and shows some splendid decorative illustrations.

Architecture is represented by a group composed of Dan Everett Waid—"Interior Detail of Metropolitan Life Building," and "Side Windows and Arches of the Annex"; Charles Downing Lay, "Garden Plans at South Salem"; Charles I. Berg, four "Details of a House at Morristown." David Crownfield and David Petit interesting sub-same alcove is a group of pictorial photographs by Muriel Ruth Wilson, who had a half-dozen landscapes reproduced in the jects, the former "Metal Works, and Artificial Light"—the latter a "Plan for the House of William L. Dykman." In this Century some months ago.

The crafts are represented by Graze Hazen's exquisite jewelry, Shubael Cottley's interesting jewel boxes, and Dorothy O'Hara's beautiful bowl. Evelyn Willis is the only one to exhibit needle-craft, a well worked portfolio; Karl Von Rydingsvard shows seven examples of his wood carving skill, among them a Flemish XV C. frame, a copy from the Metropolitan Museum; Elizabeth Holden Webb, an illuminated wedding service book on vellum, and Jean Ripley Moffatt some beautifully executed hand-carved leather work. Marie Zimmerman's bronze frog, wrought iron bell pull, carved drawing desk and bench are in that artist's best style.

In the sculpture one misses the work of Massey Rhind, David Edstrom, and other sculptor club members, but H. K. Bush-Brown (a bronze group), Stirling Calder (sketch of a seated athlete), Hermon McNeil ("The Zephyr"), A. A. Weinman ("The Mount Sinai Hospital Unit Medal," and a bust of Abraham Lincoln), each and all contribute good work.

Brooklyn Etchers' Display

The fifth annual exhibition of the Brooklyn Society of Etchers is on in the print galleries of the Brooklyn Museum to Dec. 18. The membership of the society is not confined to Brooklyn, and, in fact, the majority of the members are residents of N. Y. and other cities.

In this year's exhibition there are 34 exhibitors not members. They include residents of 11 States. The prizes are the Mrs. Henry F. Noyes prize of \$50 for the most popular print; the Kate W. Arms memorial prize of \$25 for the best print by an active member; the Nathan I. Bijur prize of \$25 for the best print by an exhibitor not a member, this print to be an impression from a plate executed within the past year.

The last two prizes are to be awarded by a jury composed of Henry A. Graham, Eugene Higgins, John Taylor Arms, and Arthur W. Heintzelman.

Fine Silver at Little Gallery

The unusually fine collection of silver now on exhibition at the Little Gallery, 4 E. 48 St., is, for the greater part, the work of Arthur J. Stone, the finest silver craftsman in this country, whose silver will really be historic. It is especially notable for the beauty of its form, excellence of workmanship and wonderful texture. The other master silver craftsmen of this country are also represented. There is one piece in particular which is especially remarkable, a beautiful chalice with inlaid gold work, a remarkable piece of craftsmanship. There are also some beautiful tea services, flat silver, etc., all absolutely handmade. Among the other artists represented are Karl F. Leinen, F. J. R. Gyllenberg and James T. Woolley.

Mary Tannahill returned late in Sept. from Provincetown, Mass., where she had a studio during the summer. She is at work on her Batik designs at her Vandycy studio.

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EASTON (PA.)
The first annual exhibition of oils and
sculpture was held at the Kahn Art Gal-
lery Oct. 6-16. There were 53 paintings
and sketches in this exhibit and six small
bronzes.

The exhibitors were Harry Raul, J. Eliot
Enneking, G. A. Thompson, Julian Joseph,
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CONCORD, MASS.

It seems a pity that such exhibitions of pictures and sculptures as Miss Elizabeth W. Roberts has for the past five years brought to this town to be shown under the auspices of the Concord Art Association, should be accessible to so comparatively few people. In quantity the exhibits surpass the yearly efforts of this Association, and in quality it has few rivals. The presence of many well-known names in the catalog affords one reason for this superiority, but undoubtedly the enthusiasm and pains taken by Misses Roberts and Gertrude Fiske have much to do with it. The works shown this year includes 40 paintings, 22 sculptures, 20 miniatures and some 90 drawings and etchings.

As often happens, a few pictures point the way. One must speak of the "Wood interior" of Robert Strong Woodward of Shelburne Falls, Mass., both because the canvas received the first prize in painting, and because it richly deserved the honor. The subject is a deep wood in the late afternoon of a winter's day, and has all the distinct emotional appeal of a poem or song, thrills with the sense of romantic charm and seems real by reason of its unreality. "Evening," by Gardner Symonds, is a gem of landscape painting, and, although small, easily ranks among the best in the show. Chas. H. Davis is also represented by a rather melancholy, albeit charming, landscape, depicting early "November." Hugh Breckenridge displays a painting, "Edge of the Woods," strong and pleasing in color. "In My Studio," by George Bellows, contains passages of masterly painting. In structure it is not dissimilar to his more famous work showing "Billy Sunday" saving souls. There are first-rate canvases by Leon Kroll, Leopold Seyffert, Ben Foster, Paul Daugherty, Parker Perkins, Elizabeth Roberts, Gertrude Fiske, H. D. Murphy, Ruth Anderson, Daniel Garber, etc.

The Concord Show has been always strong in black and white, and this year is better than ever, with groups of etchings and drawings by F. W. Benson, Philip Little, Lester Hornby, George T. Plowman, W. H. W. Bicknell, F. Hall, John W. Winkler, D. C. Sturges and Stanley Woodward.

The minatures occupy a separate panel and should not be overlooked, for there are some good examples of portraiture by Alice Beckington, Bertha Coolidge, Margaret Hawley, Laura C. Hills, Annie H. Jackson, W. Sherman Potts, Elizabeth D. Pattee (Hon. Mention), and Lucy M. Stanton. Paul Bartlett, Cyrus Dallin, Charles Grafly, represented by his Bust of Childe Hassam; Raymond Porter, Hazel Jackson, Malvina Hoffman, Victor D. Salvatore (Hon. Mention), and Arthur E. Loranzani help materially in holding up the sculpture end of the exhibit.

Sidney Woodward.

CINCINNATI, O.

The Cincinnati Art Club is holding an auction sale of paintings and sculpture at the Hotel Gibson, just now, the proceeds to be used as a preliminary fund for the erection of a new club house. Plans have been adopted, which, if carried out, will give to the home colony one of the finest Art Clubs in America. This project, so dear to the hearts of local artists, has prompted them to send some of their best work for the sale. A few of the deceased members of the club will be represented by works contributed by relatives and friends, among them etchings by Frank Duveneck and Robert Blum and a painting by L. H. Meakin. J. H. Sharp, Edward Potthast, John Ward Dunsmore, Chas. Reffle, Chas. Kaelin, Ed. C. Volkert, Andrew T. Schwartz, Jacob Kunz, H. H. Wessel, John E. Weis and others are sending work.

Wm. M. Robinson recently returned from Lyme, Conn., where he spent the summer and autumn, to his studio, 202 West 74th St.

Caroline Bean gave a tea last week at her studio 240 West 57th St. when she displayed a recent portrait of Mrs. M. O. Hopper.

Gari Melchers, who has been painting steadily at his Bryant Park studio since the early autumn, left N. Y. recently for Savannah, Ga., to spend several weeks.

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PHILADELPHIA

Cullen Yates, who spent the summer at his home in Shawnee, Pa., where he painted a number of his fine landscapes and later went to Maine, where he completed several strong, colorful marines, contemplates holding an exhibition in the near future at the Arlington Galleries. He has added to his repertoire a group of beautiful flower pieces and still lifes which will increase the interest of the exhibition. Samuel O. Buckner of Milwaukee recently purchased two of his latest landscapes.

HARTFORD

The trustees of the Wadsworth Atheneum, with permission of the family, have authorized the publication of the splendid gifts with which the late S. P. Avery endowed the Institution. Those gifts have belonged to the Atheneum for some time, but he objected to publicity while he was alive. There are something like 400 rare art treasures and there is the fund of 4,500 shares of fire insurance stock, worth not less than \$300,000.

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TAMPA, FLA.

The first of a series of art exhibitions is on in the City Hall, the first art display since the AMERICAN ART NEWS brought one to the city in 1910. It is sponsored by the local Museum of Art, of which Mr. C. W. Blakeslee is Secretary. Some 30 pictures are shown and the artists represented are: J. H. Sharp, Glen Tracy, Joe Schenerle, William Weissler, Jr., Val Bonhajo, Richard Busebaum, A. Greenberg, A. Leyens, H. G. Jennings, Charles Meurer, A. J. Weber, George Debrenier, Martin Rettig, E. H. Potthast and W. R. Clawson.

CINCINNATI

The Kaelin exhibition of pastels which originated in the East and is to visit many Museums is at present at the Museum. Mr. Kaelin is a native but is at present at Rockport where most of these were made. They are all landscapes and many of them are different versions of the same view with most interesting changes of light and color.

Charles P. Gruppe recently returned to his studio, 106 W. 55 St., from Geneva, Wis., where he spent the summer. He has just closed a successful exhibition at the Springfield, Ill., Art Assn.

Richard Maynard spent the summer at the home of his parents at Utica, N. Y., where he painted portraits. He has returned to his studio in the Atelier Building, W. 67 St.

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VELVETS
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ARTISTS' EXHIBITION CALENDAR

National Academy of Design, 215 W. 57 St.—96th annual exhibition, March 5-April 3, 1921. Works received Feb. 10, 11, from 9 A. M. to 5 P. M.

New York Watercolor Club, 31st annual exhibition. Fine Arts Galleries, 215 W. 57 St., Jan. 15-Feb. 6, 1921. Exhibits received at Galleries Dec. 30.

Philadelphia—Pa. Academy—116th annual exhibition, Feb. 6-Mar. 27, 1921. Entries by Jan. 5; works received to Jan. 17. W. S. Budsworth & Son, 424 W. 52 St., will receive N. Y. works to Jan. 13.

SPECIAL NEW YORK EXHIBITIONS
Ainslee Galleries, 615 Fifth Ave.—Watercolors and decorative drawings by Guillermo Bolin to Dec. 13. Pastel portrait sketches by Evelyn E. Rockwell, paintings by F. Clifford Ashford to Dec. 15. Children's portraits in bronze and marble by Joseph M. Kratina to Dec. 15. Permanent exhibition of choice examples of Inness, Wyant and Murphy. Pastel portraits by A. Garfield Learned through Dec.

Apel (Marie) Studio, 12 W. 8 St.—Recent sculptures by Marie Apel.

Arden Galley, 599 Fifth Ave.—Christmas exhibition and sale, to Dec. 27.

Arlington Galleries, 274 Madison Ave.—Portraits and landscapes by Ernest L. Ipaen, A. N. A., continued to Jan. 1. Annual exhibition cabinet paintings by American artists, Dec. 13-Jan. 1.

Babcock Gallery, 19 E. 49 St.—Annual exhibition of cabinet pictures by American painters, to Dec. 18.

Brooklyn Museum—5th annual exhibition Brooklyn Society of Etchers, to Dec. 17.

Century Club Association, 7 W. 43 St.—Paintings from Duncan Phillips Memorial Art Gallery, to Dec. 13. Admission by card only.

City Club, 55 W. 44 St.—Pictures by Bertha M. Peabody to Dec. 12.

Daniel Gallery, 2 W. 47 St.—Paintings by Charles Demuth, to Jan. 1.

Dudensing Galleries, 45 W. 44 St.—International exhibition to Dec. 11.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Mary Cassatt continued.

Ehrich Galleries, 707 Fifth Ave.—Portraits in three crayons of children and adults by Frederick Webber, to Dec. 20.

Feragil Gallery, 607 Fifth Ave.—American Art in Paris by P. H. Bruce. Recent paintings by Geo. Inness, Jr. Paintings by J. Alden Weir, Frank Duveneck, to Jan. 1.

Folsom Galleries, 104 W. 57 St.—Recent works by 15 modern American painters to inaugurate opening of new gallery. Sculpture by John Storrs, to Dec. 24.

Grolier Club, 47 E. 60 St.—Fine Printing from Didot the elder to the Ashenden Press, to Jan. 1.

Hanfstaengl Galleries, 153 W. 57 St.—60 Etchings by Kasimir.

556 Fifth Ave.—Dolls and silhouettes by E. O. Hoppe, through Dec. 24, under direction Mrs. Albert Stern. Etchings by Whistler. Loan exhibition Old Masters benefit Bellevue Hospital, to Dec. 18.

Hotel Majestic, Salon, Central Park W. and 72 St.—Pictures by John Ward Dunsmore to Dec. 18.

Kennedy Galleries, 613 Fifth Ave.—Boston Etchers, Frank W. Benson, W. H. Bicknell, Sears Gallagher, F. G. Hall, Lester G. Hornby, Chas. H. Woodbury, to Jan. 1.

Little Gallery, 4 E. 48 St.—Handwrought silver.

Macbeth Gallery, 450 Fifth Ave.—4th Annual Exhibition of Intimate Paintings, to Jan. 1.

Metropolitan Museum, Central Park at E. 82 St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.

Milch Galleries—Annual holiday exhibition Selected Paintings of Limited Size, to Dec. 25. Etchings and color etchings by Wm. Meyerowitz, to Jan. 31.

Musmann Gallery, 144 W. 57 St.—Etchings by Harry B. Shope, to Dec. 15.

Montross Gallery, 550 Fifth Ave.—Works by Vincent van Gogh. Admission 25 cents. Selected watercolors, through Dec.

Museum of French Art, 599 Fifth Ave.—Collection modern French Art, assembled by Museum's Paris Committee. To Jan. 1.

National Arts Club, 119 E. 19 St.—Art expression by members, painters, sculptors, decorators, craftsmen and architects, to Dec. 29.

N. Y. Public Library, Fifth Ave. and 42 St.—Print Gallery, Room 321, American lithographs of today, to Jan. 15. Stuart Gallery, Room 316, French prints, XVI to XVIII Cen., to Jan. 1.

Pen and Brush Club, 134 E. 19 St.—Annual thumbbox exhibition, to Jan. 1.

Persian Antique Gallery (R. Khan Monif) Madison Ave. and 61 St.—Rare Persian antiques, to Dec. 24. Powell Gallery, 117 W. 57 St.—Oils by 26 American artists, through Dec. 29.

Pratt Institute, Ryerson St., near De Kalb Ave., Brooklyn—Brooklyn Society of Artists, to Dec. 18, Sundays excepted.

Ralston Galleries, 12 E. 48 St.—Works by Frank Duveneck continued.

Salmagundi Club, 47 Fifth Ave.—Watercolors, illustrations and etchings by members, to Dec. 18, Sundays excepted.

Scott and Fowles Galleries, 590 Fifth Ave.—Original Drawings by Dulac, Augustus John, McEvoy, Open, Rackham, Shannon, and others, to Dec. 15, XVIII Cen. Portraits and landscapes, Dec. 15, indefinitely.

Societe Anonyme, 19 E. 47 St.—Works by 10 "Modernists," to Dec. 15.

Touchstone Gallery, 11 W. 47 St.—Woodblock prints and monotypes in color by Ruth C. Farrell. Paintings by Bernard Gussow, to Dec. 27.

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PHILADELPHIA

The Artists' Jury of the current Academy watercolor exhibition has awarded the Phila. Prize of \$200 to a group of six works in aqua, views of Provincetown, mainly, by John R. Frazier of the University of Kansas. Nearby in the same gallery hangs F. Walter Taylor's oil painted illustration "The Picture Book" awarded the Beck Prize of \$100. N. W. Zimmerman was awarded the Dana Watercolor Medal for his group of eleven works of distinctly Japanese inspiration applied to the painting of American trees and flowering plants.

The 116th annual exhibition of the Pa. Academy will open Feb. 6 next, to close March 27th. Entry cards should be sent by Jan. 5 and works must be received at the Academy by Jan. 17. The chairman of the 14 members of the Artists' Jury of Selection is Robert Vonnah.

Artists in Europe are asked to forward their works at their own expense and responsibility. If accepted the Academy will defray all costs of transportation.

Charles Vezin of N. Y. spoke to the Academy Fellowship in the Lecture Room Dec. 6 on the questions of "Old-Hat-O-Phobia," "Mid-Victorian and Mid-Victorian," "Self-Expression" and "The Fad Factory." There was an informal talk on "Old Paris" by Louis Orr in the Print Club's new gallery on opening of an exhibition of his etchings Dec. 1.

Sales of pictures at the dealers and in the artists' studios are reported extremely few, and one notes the reappearance of a number of artists who have returned here after years of absence in other cities.

Several portrait busts and bas-reliefs in bronze by the late Emily Bishop have been placed on the walls of the First Floor Entrance Hall as a part of the permanent collection of the Academy. The Fellowship of the Academy is to hold a series of special exhibitions of its members' work at 1834 Arch Street, and in order to facilitate the work of the exhibition committee a card has been sent out requesting information regarding the branches of art each member is following. In February and March the Fellowship will hold its regular annual exhibition as usual at the Art Alliance.

There was a "house warming" of the new club rooms of the Philo-Print Club at 1614 Latimer St. recently. Monthly exhibitions will be held and prints may be seen at any time. Some 117 oils by women artists were on view in the annual exhibition, at the Plastic Club, to Nov. 27, of thumb box sketches and crafts under the care of Mr. Fern J. Coppedge, who is also an exhibitor of some good small works of landscape painting. The pictures were hung as individual groups, and among the most attractive were those contributed by Isabel B. Cartwright of Gloucester subjects, Elizabeth F. Washington, Helen K. McCarthy, Lucile Howard, Katherine L. Farrell, Provincetown sketches, A. L. G. Brennen, Mary Townsend Mason, Paulette van Roekens, Constance Cochrane, Johanna M. Boericke, Minnie M. Miller and Lillian B. Meeser.

"Old Paris" was the subject of an informal talk by Mr. Louis Orr at the new quarters of the Print Club Dec. 1. At the same time there was opened for public inspection an exhibition of Mr. Orr's etchings executed during many years abroad.

The recent death of J. Levering Jones removes from the circle of art lovers a sympathetic soul that was an inspiration and an encouragement to many of local artists. Mr. Jones was a member of the Board of Directors of the Art Alliance and a Trustee of the University of Penn. One of his daughters is Lady Butler, wife of Sir Geoffrey Butler in charge of the pictorial publicity section of the British government in this country during the late war, and another is Mrs. Franckyn Paris, wife of the N. Y. architect Eugene Castello.

Sculpture at Union League

The National Sculpture Society is holding a show in the Union League Club Gallery, 3 E. 39th St. The small examples are especially good. There are a number of portrait busts and several pieces inspired by the war, as well as fountains, sundials and other useful objects. Lee Laurie, who made the reredos at St. Thomas, has an exquisite delicately tinted head in alabaster of the Virgin, suggestive of Da Vinci. Similar in color is Bessie Potter Vonnah's head of a child. Chester Beach has a rhythmic "Snow Dance," the white marble of the figures against a gray background. The artist has cleverly made effective use of a gray vein in the stone. The humorous Grace Mott Johnson has a number of her animals and two decorative and original animal friezes. Solon Borglum's "Just Born" and "Bull Fight" are typical animal pieces. Lucy Perkins Ripley's seated figure, Abastenia St. L. Eberle's "Yetta and the Cat," and Brenda Putnam's "Thistledown" are charming, as are the mask by Salvatore and the heads by Billotti.

Other exhibitors are Quinn, Lentelli, Chas. H. Humphries, Brenner, Calder, Nadelman, Allen Newman, Evelyn B. Longman, Ruchstull, Anna V. Hyatt, Weinman, Frishmuth, Aiken, Heber, Lober, Ellerhusen, Jusko, Keyser, de Francisci, Scudder, Sterling, Ricci, Young, MacNeill, and A. T. Stewart.

NEW HAVEN

The Paint and Clay Club is holding its annual exhibition of "little" pictures at the New Haven Free Public Library. More than 200 pictures are hung, out of some 300 submitted. The black and white section, which is one of the features of these exhibitions, contains some interesting etchings of Hawaii by H. M. Luquies, who is spending several years in the islands of the Pacific. Among the best groups exhibited is a series of four landscapes by Wallace W. Fahnestock of Dorset, Vt.—three snow scenes and one moonlight study. The snowscape entitled "Through and Beyond" may be called the most delightful canvas in the display. Another fine group is that by Victor Grinnell of Mystic, Ct. His color is rich and his sunlight effects joyous. Mary L. Warner exhibits four pastels up to her high standard of delicate, dreamy beauty, although one seems to lack a solid basis of comparison between foreground and distance.

Geo. A. Thompson, the well-known Mystic artist, shows two landscapes and a marine, not very characteristic of his usual style, except the marine, perhaps, and only the marine has that vigorous, airy bigness which one almost always finds in this artist's larger canvases. The marine is full of buoyant air and light, a picture that will light room and make the occupant cheerful. Chas. Hubbard of Guildford, Ct., is represented by two small oils and one pen drawing—all intensely lively, and very sure in touch. Both his color and his pen work are in vibrating spots and with delightful effect in both cases. Mr. Hubbard is fast becoming one of the most vigorous portrayers of rural New England life.

John I. H. Downes has never been better represented at a New Haven exhibition than by his present group of three small oils. Every one gets its message to the most insensible observer. John A. Cook, among the watercolorists, stands forth with four interesting pictures, painted in his peculiarly crisp, convincing style. Another watercolor group that will repay attention is that by Harriet Roosevelt Richards, whose subjects this year were all found at Mt. Desert. "A Dancer," by Raymond Eastwood, is an example of the "decorative spot" style of picture, and makes a refreshing variety in a large collection of landscapes, with its floating white figure against a dark, flat ground. Two autumn subjects by Frank Hazel make an interesting spot of color. "Cedars and Maples" is daring in color and does not quite "get by" as a landscape, but makes a rather stunning decorative poster and should be judged in this category. "An Old-Fashioned Garden" is a little more reserved in color and is very satisfying in composition. The treatment, too, is happy in every way—it is, in fact, an unusually delightful picture.

These local exhibitions have become quite an outstanding feature of Conn. art life, bright cheering oases in the gray desert of New England winters. It is a shame that New Haven, with its well-organized chamber of commerce, cannot provide an adequate gallery as a permanent home for its artistic activities.

J. W.

WASHINGTON

Monotypes by the late Chas. A. Walker of Boston are on at the Smithsonian Institute. Walker invented his own method and was the first to use the word monotype. A joint memorial exhibition of paintings by the late Edmund Clarence Messer and Richard N. Brooke, residents of Washington for many years, recently closed at the Corcoran Gallery of Art. The pictures by Brooke were chiefly those now belonging to his estate, and were for the most part painted in recent years. The works of Messer shown did not include many of his important canvases which are in private collections.

For approximately 18 years both Messer and Brooke were closely associated as principal and vice-principal of the Corcoran School of Art, but their friendship covered a much longer period, dating from the early eighties, when Brooke first came here.

TOLEDO (OHIO)

A collection of over 100 etchings and lithographs, with some original drawings, are shown at the Toledo Museum. The collection is owned by Ralph King, trustee of the Cleveland museum, and a connoisseur of note. There are also four dry points: "The Forge," "Child on Couch," "From Pickle-Herring Stairs" and "Weary"; two lithographs: "Study House" and "Lime House." The original drawings are: "Draped Figure," made in Paris, but never transferred to the stone. "The Dancer," No. 1 (Connie Gilchrist), drawn in ink. An interesting part of the exhibition are the portraits of Whistler, by Mortimer Menpes, Walter Greaves, Ernest Haskell, Thomas R. Way, Gerard Boldini, Paul Helleu, William Hole, Nicholson, Pellingrini and a lithograph by Spy. George T. Plowman has an etching of Whistler's tomb, Chiswick, London.

The balance of the exhibition is composed of Jo Davidson's bronze portrait busts of the heroes of the last war, and of paintings by George Oberteuffer (American and French series). In the large basement gallery, drawings and photographs of city and suburban homes are shown. Frank Sottek.

ART AND BOOK SALES

Sale of Gilchrist Lustreware

The first session of the Gilchrist sale of lustreware at the American Art Galleries, Madison Sq. S., Dec. 6, brought a total of \$6,545. Three hundred dollars, the highest price, was paid by H. O'Reilly for two XVIII C. candlesticks. According to the N. Y. Times, Mr. O'Reilly buys for Mr. W. R. Hearst.

Other sales were:

Three flower pots and stand to Mr. O'Reilly, \$270. Staffordshire coffee pot, XVIII C. to C. O. Iselin, \$250. Staffordshire tea pot to Mr. O'Reilly, \$210. Leeds coffee pot, same buyer, \$210. Jackfield coffee set, 13 pieces, to Mrs. E. Chauncey, \$200. Staffordshire copper resist ware pitcher to Mr. O'Reilly, \$200. Staffordshire coffee pot, XVIII C. to R. A. Plimpton, \$180. Staffordshire tea pot, XVIII C. to Mr. O'Reilly, \$170. Staffordshire and Leeds coffee pot to L. C. Preston, \$150. Leeds and Staffordshire pitcher to C. O. Iselin, \$125.

At the second and final session, Dec. 7, the total was \$17,079.50, making a grand total for the two days' sale of \$23,606. A set of three Staffordshire lustered ware vases, with hat covers, was sold for \$675, the highest price, to W. W. Seaman, agent. Other sales were:

Set six Leeds silver resist ware cups and saucers; H. O'Reilly, \$400.

Pair Leeds silver resist ware flower pots and stands; H. O'Reilly, \$380.

Pair Staffordshire silver resist ware vases; L. B. Preston, \$350.

Staffordshire silver resist ware pitcher; O'Reilly, \$260.

Staffordshire silver resist ware pitcher; O'Reilly, \$220.

Staffordshire lustered ware pitcher; O'Reilly, \$210.

Staffordshire silver resist ware pitcher; F. J. Jones, \$350.

Pair Staffordshire silver resist ware flower vases; O'Reilly, \$360.

Staffordshire silver resist ware bowl; H. F. Dunster, \$210.

Old Chelsea porcelain "Boat and Bee" cream ewer; W. W. Seaman, agent, \$440.

Anglo-American Sunderland lustered ware bowl; W. W. Seaman, agent, \$425.

Staffordshire lustered ware pitcher; O'Reilly, \$210.

Portion of French lustered ware tea set; R. A. Plimpton, \$200.

Herculaneum lustered ware pitcher; R. A. Plimpton, \$230.

Staffordshire silver resist ware pitcher; O'Reilly, \$280.

Pair Staffordshire lustered ware vases; A. S. Verney, \$260.

Pariser Sale

The first session of the Robt. Pariser sale of books in the Anderson Galleries, Park Ave. and 59 St., Dec. 6, brought a total of \$15,971.50. The highest sale price, \$3,050, was for Audubon's "Birds of America" from original drawings. Other sales were: Celebrated Trials and Remarkable Cases of Criminal Jurisprudence, from the earliest records to the year 1825, edited by George Borrow; J. W. Clark, \$210.

Robert Browning, Poetical Works; Gabriel Wells, \$200.

John Calvin, abridgement of the Institution of Christian Religion; Dr. A. W. S. Rosenbach, \$460. Chinese Drawings, series of 100 by an artist of the XVIII C.; E. Weyhe, \$650.

William Clerke, The Trial of Bastardie, printed in London in 1594; Dr. Rosenbach, \$600.

William Cowper, The Task, illustrated by Birke Foster; Gabriel Wells, \$225.

Charles Dickens, The Posthumous Papers of the Pickwick Club, first edition; Gabriel Wells, \$520.

The total of the aft. session, Dec. 7, amounted to \$18,106.50 and that of the evening to \$14,870.50. The grand total of the sale was \$48,948.50. Dr. A. S. W. Rosenbach bought the only copy known of Richard Hasleton's Strange and Wonderful Things, London, 1595, for \$2,650. Other sales of the aft. session included:

Collection of Elzevir Republics, 56 volumes; R. C. Manning, \$510.

Golding's Book of Martyrs, London, 1562; Dr. Rosenbach, \$490.

Rodolph Gaultier's Anti-Christ; Dr. Rosenbach, \$460.

Hugh Latimer's Certayne Godly Sermons, London, 1562; Dr. Rosenbach, \$310.

The sales at the eve. session included:

Missa Usum Sarum, Rouen, 1554; to Dr. Rosenbach, \$585.

Thomas Norton's Orations, of Arsanies agaynt Philip the trecherous King of Macedone; Dr. Rosenbach, \$680.

The Rubaiyat of Omar Khayyam, in a jeweled binding; C. H. Sloan, \$375.

The History of Philip de Comines, Knight, Lord of Arenton; Dr. Rosenbach, \$485.

Tall oak clock from the Falcon Inn in Stratford-on-Avon; Dr. Rosenbach, \$360.

John Taffin, of the Marques of the children of God; Dr. Rosenbach, \$380.

Tasso's La Gerusalemme Liberata; C. A. Baldwin, \$401.

Lefortier Antique Sale

The first session of a stock sale of antique French and Italian furniture from Mme. Lefortier, a Paris dealer, at the American Art Galleries, Dec. 2, brought a total of \$23,177. A set of Louis XVI chair covers was sold to S. Paul for \$875, and a flounce of Point d'Alencon to Otto Bernet, agent, for \$725.

Other sales were:

Flounce, Point d'Angleterre; L. D. Englehart, \$660.

Bedspear, Point de Milan; same buyer, \$475.

Bedspear and four covers, linen cut work; same buyer, \$475.

Eight needlework Directoire chair covers; Baumgarten, \$525.

Baldachino, XVII C. Italian; same buyer, \$486.

The total at the second session, Dec. 3, was \$18,160. A Louis XIII Renaissance tapestry walnut bench was sold for \$460, the highest price, to Mrs. Feraro.

Other sales were:

Six carved walnut chairs, XVI C. Northern Italian; Chandler Ross, \$360.

Six carved walnut chairs, Venetian, XVII C.; Mrs. W. M. Ritter, \$360.

Two Cisele velvet walnut state chairs, Louis XIII; W. C. Adams, \$300.

Carved walnut cassone, Umbrian, XVI C.; E. Peffercorn, \$200.

Mounted Acajou escritoire, Louis XVI; Miss Tal-free, \$260.

Carved walnut credence, Florentine, XVI C.; J. Stevens, \$425.

Walnut draw leaf table, Florentine, XVI C.; Chandler Ross, \$360.

Walnut center table, Florentine, XVI C.; J. Stevens, \$400.

Carved Walnut bench, Spanish, XVI C.; F. T. Cannavan, \$270.

Two torcheres, Florentine, late XVI C.; Baumgarten, \$330.

Two torcheres, Florentine, XVI C.; Baumgarten, \$330.

Copper basin, water kettle and iron stand, Italian, XVI C.; C. P. Oliver, \$260.

Two forged iron and brass torcheres, Italian, XVII C.; Mr. Peffercorn, \$380.

Two forged iron and brass torcheres, Italian, XVII C.; M. C. Vanderlip, \$360.

Two forged iron wall appliques, Italian XVII C.; Mrs. Jonathan, \$300.

Two forged iron balconies, Italian, late XVI C.; W. R. Hearst, \$400.

Forged iron grill door, Florentine, late XVI C.; W. R. Hearst, \$330.

At the last session, Dec. 4, the total was \$91,692.50, making a total for the entire sale of \$132,921. The highest price, \$3,700, was paid by P. W. French & Co. for a Renaissance tapestry.

Other sales were:

Marble statuette by Della Quercia, "Madonna and Child"; Otto Bernet, agent, \$1,100.

Six Aubusson tapestry fauteuils (Louis XV); P. W. French & Co., \$1,500.

Needlework walnut sofa (Louis XIII); Howard Broadway, \$2,100.

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